

Kompositionen von FRANZ POENITZ

Instrumentalmusik.

Harfe solo.

Op. 24. Todestanz der Willys nach einer schottischen Volkssage	Netto M 1,80
Op. 27. Italienische Romanze, C dur	1,20
Op. 29. Drei leichte Stücke. 1. Ständchen, B dur. 2. Die Spieldose, As dur. 3. Wiegenliedchen, C dur	1,50
Op. 33. Nordische Ballade, Es moll	3,—
Op. 42. Märchen, Ges dur	2,—
Op. 45B. Phantasie, B moll	2,50
Op. 67. Gebet, Es dur	—,90
Op. 69. Trouvère (Minnesänger), Ges dur und Es moll	1,30

Harmonium (Klavier) solo.

Op. 37A. Kleines Schlummerlied, Gdur für Klavier ... netto	—,40
Op. 37C. Dasselbe für Harmonium mit Registrierung .. ord.	—,80
Op. 41. Erinnerungen an den Hardanger Fjord. Suite: Sommertag, Besuch, Wind und Wetter, Klänge vom Sater und Bauerntanz für Harmonium ord.	1,80

Duos für Harfe und Harmonium auch für Harmonium und Klavier.

Op. 24B. Todestanz der Willys für Harfe und Harm. netto	2,40
Op. 39B. Hymne, Fdur, für Harmonium und Klavier ... ord.	1,50
Op. 40C. Catalonisches Lied, Gdur, für Harm. u. Klavier ord.	1,50
Op. 45A. Phantasie, Bmoll, für Harfe u. Harmonium netto	4,—
Op. 45C. Phantasie, Bmoll, für Harmonium und Klavier ord.	3,50

Solo-Violine und Harfe (Klavier).

Op. 26 Nr. 1. Venetianisches Gondellied, Cmoll	1,80
Op. 26 Nr. 2. Im Frühling, Es dur	1,20
Siciliano, Cmoll, aus der 4. Sonate von J. S. Bach für Violine und Harfe eingerichtet von Franz Poenitz	1,—
Meditation über das 6. Praludium von J. S. Bach für Violine und Harfe (Klavier) mit Harmon. (Orgel) ad lib. eingerichtet von Franz Poenitz	2,—

Duos für Saiten- oder Blas-Instrumente mit Klavier oder Harmonium.

Op. 21. Melodie im Volkston, G dur. Ord.	
A. Für Violine und Klavier	M 1,20
B. Für Violine und Harmonium (Orgel)	1,20
C. Für Flöte und Klavier	1,20
D. Für Flöte und Harmonium (Orgel)	1,20
Op. 23. Idylle (Weihnachtsstück), F dur.	
A. Für Violoncello und Harmonium (Klavier) ...	1,—
B. Für Violine und Harmonium (Klavier)	1,—
C. Für Flöte und Harmonium (Klavier)	1,—
D. Für Viola und Harmonium (Klavier)	1,—
Op. 31. Traum im Walde, Melodie, E dur.	
A. Für Violine und Harmonium (Klavier)	1,20
B. Für Flöte und Harmonium (Klavier)	1,20
Op. 38. Gnomentanz, Gmoll, für Violine und Klavier	2,—
Op. 44. Friedensgruß, Fdur, f. Trompete od. Cornet a piston in B mit Harmonium (Klavier)	1,20

Trios und andere Kompositionen für Saiten-Instrumente und Harfe, zum Teil mit Harmonium (Orgel) oder Klavier.

Op. 20A. Elegie, Asdur, für Violine, Cello und Harfe netto	M 2,—
Op. 20B. Elegie, Asdur, für Violine, Cello und Klavier ord	1,80
Op. 32. Sinfonietta, Amoll, für Harmonium, Violine und Violoncello. (3 Sätze.) Partitur und Stimmen ord.	9,—
Op. 37B. Kleines Schlummerlied, Gdur, für Harmon. (Orgel od. Klavier) mit Streichquart. Part. u. Stim. netto	2,—
Op. 39A. Hymne, Fdur, f. Violine, Orgel (Harm.) u. Harfe netto	2,—
Op. 40A. Catalonisches Lied, Gdur, für Cello, Harfe (Klavier) und Orgel (Harmonium)	1,80
Op. 40B. Dasselbe für Violine, Harfe (Klavier) u. Orgel ord.	1,80
Largo aus Beethovens Ddur-Sonate (Op. 10 Nr. 3) für Violine, Violoncello, Harfe (Klavier) und Orgel (Harmonium) einger. von Franz Poenitz netto	3,50

Einstimmige Gesangsmusik mit Begleitung.

Op. 22. Friede in Jesu (Peace in Jesus). Hymne. Ord.	
A. Für mittlere Stimme mit Orgel (Harmonium oder Klavier) oder mit Doppelbegleitung von Orgel und Harfe	M 1,50
B. Für mittlere Stimme mit Violine und Klavier (Harmonium) und Harfe ad libitum	1,80
C. Für mittlere Stimme mit Cello und Klavier (Harmonium) und Harfe ad libitum	1,80
Op. 25. Drei Gedichte. 1. Des Sängers Grab, Fdur. 2. Wenn vorbei ich gehe, As dur. 3. Lenznacht, Es dur.	
A. Für Tenor oder Sopran mit Harmonium (Klavier)	Komplett 1,80
B. Dieselben für Bariton oder Alt. Nr. 1. D dur, Nr. 2. F dur, Nr. 3. C dur	Komplett 1,80
Op. 28. Der Fischer: „Das Wasser rauscht“ für Sopran oder Tenor mit Harfe (deutsch-englisch)	1,50
Op. 30. Der 13. Psalm Davids: „Herr, wie lange willst Du“. (Text deutsch-englisch).	
A. Für eine Sopran- oder Tenorstimme mit Harfe	1,20
B. Für Mezzo-Sopran (Tenor) mit Harmonium (Klavier)	1,20
Op. 36. Morgengruß: „Steig' nur, Sonne“. Hymne für Tenor oder Sopran mit Harmonium	1,30
Op. 43. Trotsköpfchen: „Singe, mein Hänschen“ für Sopran mit Klavier (Lilli Lehmann-Repertoire). Humoristisch	1,20

Mehrstimmige Lieder mit Soli und Begleitung.

Op. 34. Lied der Pilger: „Fromme Vöglein hoch in Lüften“. Ord.	
A. Für Sopran-od. Tenor-Solo, Männerchor u. Harmon. (Orgel) od. Klav. Part. M. 1,20. Solostim. 40 Pf. Chorstim. je 10 Pf. Kplt.	2,—
B. Dasselbe mit vierstimm. Frauenchor u. Harmon. (Orgel) od. Klavier. Part. M. 1,20. Solostim. 40 Pf. Chorstim. je 10 Pf. Kplt.	2,—
Op. 35. Die Sperlinge: „Altes Haus“. Lied für drei Frauenstimmen oder Frauenchor mit Klavier. Part. M. 1,—. Stim. je 20 Pf. Kplt.	1,60

Eigentum des Verlegers.

Carl Simon Musikverlag, Berlin W 35.

Aufführungsrecht vorbehalten.

Steglitzer-Straße Nr. 35.

Todestanz der Willys

(nach einer schottischen Sage)

für die Harfe allein

oder mit Harmonium ad libitum.

Harfe

(oder Klavier.)

Franz Poenitz, Op. 243

Allegro vivace.

pp

f

ff

p

cresc.

dim.

r. H.

l. H.

cresc.

Harfe.

3

First system of musical notation for Harfe. It features a grand staff with treble and bass clefs. The key signature has five flats. The music begins with a piano (*p*) dynamic. A first ending bracket is shown above the staff. A note in the treble staff is marked with an *As \flat* (A-flat) and a crescendo marking *cresc. molto* leading to a fortissimo (*ff*) dynamic.

Second system of musical notation. It continues the piece with a forte (*ff*) dynamic. A second ending bracket is shown above the staff, starting with a measure marked with an 8.

Third system of musical notation. It features a forte (*f*) dynamic. The key signature changes to four flats. A note in the bass staff is marked with *Fes \flat Ces \flat* (F-sharp minor and C-sharp minor).

Fourth system of musical notation. It includes a note marked with *Ch G \sharp* (C-sharp and G-sharp) in the treble staff. The system concludes with a *G. P.* (Grave) marking and a pianissimo (*ppp*) dynamic.

Fifth system of musical notation. It begins with a note marked with *Ces* (C-sharp) in the bass staff. The music includes a crescendo (*cresc.*), a poco (*poco*) marking, and an accelerando marking.

Sixth system of musical notation. It features a *rall.* (rallentando) marking and a *riten. molto* (ritardando molto) marking. The system concludes with a *dim.* (diminuendo) marking.

Più moderato.

Harfe.

The musical score is written for a harp and consists of six systems of staves. Each system typically has a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is three flats (B-flat, E-flat, A-flat). The tempo is marked 'Più moderato.' and the instrument is 'Harfe.'.

Performance instructions and markings include:

- pp* (pianissimo)
- dolce* (sweetly)
- ten.* (tension or tenuto)
- cresc.* (crescendo)
- dim.* (diminuendo)

Chord symbols and fingerings are indicated throughout the piece. Fingerings are often numbered 1 through 4. Chord symbols include D, H, B, A, and Fis.

First system of musical notation. The treble staff contains a series of eighth notes, some beamed in groups of eight. The bass staff has a few notes and rests. A dynamic marking *p* is present. A tempo change is indicated by *rall.* and *a tempo*.

Second system of musical notation. The treble staff features more complex eighth-note patterns with fingerings (2, 3, 4) indicated. The bass staff has chords and rests.

Third system of musical notation. The treble staff continues with eighth-note patterns. The bass staff has chords. A dynamic marking *mf* is present.

Fourth system of musical notation. The treble staff has eighth-note patterns. The bass staff has chords. A dynamic marking *p* is present.

Fifth system of musical notation. The treble staff has eighth-note patterns. The bass staff has chords. A dynamic marking *p* is present.

Sixth system of musical notation. The treble staff has eighth-note patterns. The bass staff has chords. A dynamic marking *cresc. molto e string.* is present.

Harfe.

First system of musical notation for Harfe. The treble staff contains a melodic line with eighth notes and slurs. The bass staff contains a supporting line with chords and eighth notes. Dynamics include *f* and *ff*. A bracket with the number 8 is above the treble staff.

Second system of musical notation for Harfe. The treble staff continues the melodic line. The bass staff has a *dim.* marking. A bracket with the number 8 is above the treble staff. A large bracket spans the bottom of the system.

Third system of musical notation for Harfe. The treble staff has a *sempre* marking. The bass staff has a *pp* marking and a *ritenuto* marking with a handwritten note. A bracket with the number 8 is above the treble staff. A large bracket spans the bottom of the system.

Fourth system of musical notation for Harfe. The tempo marking *Vivace.* is at the beginning. The treble staff has a *pp* marking. The bass staff continues the accompaniment.

Fifth system of musical notation for Harfe. The treble staff has a *p* marking. The bass staff continues the accompaniment.

Sixth system of musical notation for Harfe. The treble staff has a *cresc.* marking. The bass staff has a *ff* marking. The system ends with a double bar line.

First system of musical notation for Harfe. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The time signature is 3/4. The music features a melodic line in the upper staff and a more rhythmic, accompanimental line in the lower staff. A *dim.* (diminuendo) marking is present above the lower staff.

Second system of musical notation for Harfe. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has five flats. The time signature is 3/4. The music continues with a melodic line in the upper staff and a rhythmic line in the lower staff. A *cresc.* (crescendo) marking is present above the lower staff.

Third system of musical notation for Harfe. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has five flats. The time signature is 3/4. The music features a melodic line in the upper staff and a rhythmic line in the lower staff. A *ff* (fortissimo) marking is present above the lower staff.

Fourth system of musical notation for Harfe. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has five flats. The time signature is 3/4. The music continues with a melodic line in the upper staff and a rhythmic line in the lower staff.

Fifth system of musical notation for Harfe. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has five flats. The time signature is 3/4. The music features a melodic line in the upper staff and a rhythmic line in the lower staff. A *ritenuto un poco* marking is present above the lower staff. Handwritten notes "DL" and "Fes A" are visible.

Sixth system of musical notation for Harfe. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has five flats. The time signature is 3/4. The music features a melodic line in the upper staff and a rhythmic line in the lower staff. Handwritten notes "Es", "Fes", "Des Fes", and "Ces" are visible.

Harfe.

*a tempo
molto appassionato*

string. *rall.* *poco dim.* *ff sempre*

Più moderato.

Harfe.

9

First system of musical notation for Harfe. The treble clef staff contains a series of ascending and descending eighth-note runs with fingerings 1, 2, 3, 4, 3, 2, 1, 2, 2, 3, 4, 1, 1, 2, 3, 4, 3, 2, 3, 4, 1, 1. The bass clef staff contains a few notes and rests. The dynamic marking *p dolce e legato molto* is written above the treble staff.

Second system of musical notation for Harfe. The treble clef staff continues the eighth-note runs with a fermata over the eighth measure. The bass clef staff contains a few notes and rests.

Third system of musical notation for Harfe. The treble clef staff continues the eighth-note runs with a fermata over the eighth measure. The bass clef staff contains a few notes and rests. The dynamic marking *ritard.* is written above the treble staff, and *ritenuto* is written above the bass staff.

Fourth system of musical notation for Harfe. The treble clef staff contains a series of eighth-note runs. The bass clef staff contains a few notes and rests. The dynamic marking *pp* is written above the treble staff.

Fifth system of musical notation for Harfe. The treble clef staff contains a series of eighth-note runs. The bass clef staff contains a few notes and rests. The dynamic marking *ppp* is written above the treble staff.

Sixth system of musical notation for Harfe. The treble clef staff contains a series of eighth-note runs. The bass clef staff contains a few notes and rests. The dynamic marking *ppp* is written above the treble staff. The word *Fes* is written below the treble staff.

ALFRED HOLÝ

HARFEN-WERKE

auch mit Begleitung anderer Instrumente.

Die Rechte öffentlicher Aufführung vorbehalten.

Op. 1. Drei lyrische Stücke für Harfe M. netto kompl. 2,--

Nr. 1. Erzählung, F dur, Moderato

Nr. 2. Wiegenliedchen, As dur, Andantino (Neue revidierte Ausgabe) einzeln .,80

Nr. 3. Gondellied, F dur, Allegro moderato

Op. 1. Nr. 3. Gondellied. Ausg. A. Für Violine, Harmonium, und Harfe (Klavier) 2,50

*) Ausg. B. Für Violine, Violoncello und Harfe (Klavier) 2,50

Op. 3. Am Spinnrad. Charakterstück, Es dur, für Harfe 2,--

Op. 4. Zwei Tonbilder für Harfe.

Nr. 1. Idyll, Ges dur, Moderato 1,50

Nr. 2. Sylphenreigen, As moll, Allegro 1,50

Op. 6. Konzertwalzer, F dur, für Harfe 2,--

Op. 7. Drei Vortragsstücke für Harfe.

Nr. 1. Arabeske, Des dur, Con anima, un poco rubato } 1,50

Nr. 2. Herbstlied, Ces dur, Molto tranquillo }

Nr. 3. Spanischer Tanz, Des dur, Allegro brioso 1,50

Op. 8. Fantasiestück, G moll, Un poco lento, für Harfe 2,--

Op. 9. Vier Albumblätter, für Harfe. Nr. 1. Allegretto grazioso, C dur.

Nr. 2. Molto moderato, F dur. Nr. 3. Andante, C dur. Nr. 4. Allegro moderato, G dur. kompl. 2,--

Op. 9. Nr. 4. Allegro moderato, G dur, -(Neue revidierte Ausgabe) einzeln 1,--

Op. 10. Barcarole, Ces dur, Con moto, für Harfe 1,80

Op. 11. Frühlingslust. (Fête printanière) Impromptu, Agitato, Des dur, für Harfe 2,--

Op. 16. Blüette, B dur, Langsames Walzertempo für Harfe 1,20

Op. 17. Elegie, Es dur, „Dem Andenken Franz Poenitz“

Ausg. A. Für Harfe solo 1,50

Ausg. B. Für Harfe (Klavier) und Orgel (Harmonium) Partitur-Ausgabe 2,70

Op. 20. Zwölf mittelschwere Etuden für Harfe solo 4,--

*) Das Gondellied, Ausgabe B wird allen Konzert-Orchestern, Militär- und Civilkapellen als besonders wirksam empfohlen.

Spohr, Louis. Op. 35. Phantasie, C moll, Adagio molto, für Harfe, mit Fin-

gersatz und Pedalbezeichnung neu herausgegeben von Alfred Holý 1,80

NB. Die Preise der Harfenkompositionen sind alle netto.

Carl Simon, Spezial-Führer, Bd. XV. Harfenmusik (Solo und Ensemble) netto 30 Pf.

Carl Simon Musikverlag, Berlin W. 35.

Steglitzerstr. 35.

Auslieferungslager bei F. Volckmar in Leipzig.

R
787,5
HOLÝ
TW